

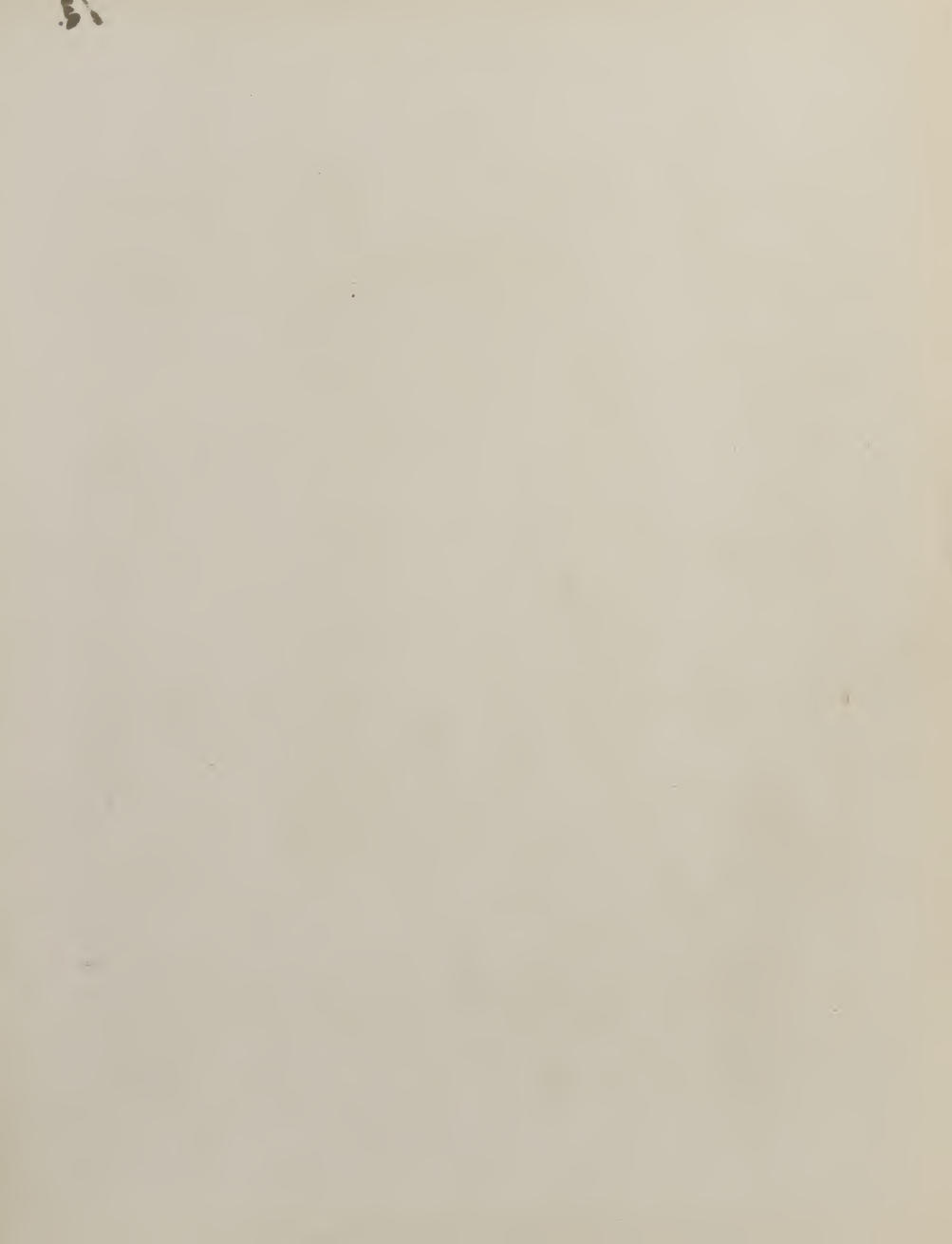
# WALDTEUFEL



DOLORES	75	MANOLO.	60
A TOI. (TO THEE)	75	POMONE.	75
BELLA BOCCA POLKA.	40	ROSE ET MARGUERITES.	60
TOUJOURS OU JAMAIS.	75	TRES JOLIE. (CHARMING)	75
(ALWAYS OR NEVER)		VIOLETTES.	60
LES SIRENES. (THE SIRENS)	75		
MADLINE.	75		
LE RENDEZ-VOUS.	75.	FORGET ME NOT.	75.
GAITE.	75.	BRUNE OU BLONDE.	75.
		TOUJOURS FIDELE. (ALWAYS JOLLY)	75.

BOSTON.

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# LES SIRENES

(THE SIREN)

## WALTZES.

INTRODUCTION.

*Andantino.*

EMILE WALDTEUFEL.

*p* *dolce.*

*f* *p*

*poco a poco dim.*

Waldteufel.

## WALTZ.

*Cantabile.*

1.

1.

*p*

1.

2.

*p*

*f*

*CODA.*

*p*

*p*

I. & S. STEIN.



2. *Con fuoco.* *f*

*Con espressione.*

*cres.* *dim.*

*Grandioso.* *f*

*Last time.* 1

*Scherzando.*

8

*p*

*poco a poco.*

*cres.*

*p*

*f*

*Piu mosso.*

*p*

*stringendo.*

*f*

1

2

*f*

1

2

*End.*

*p*

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The score is divided into several systems. The first system is marked 'Scherzando.' and includes a measure number '8'. It features a melody in the treble and a bass line with chords. Dynamics include 'p' (piano) and 'poco a poco.' (gradually). The second system continues the 'Scherzando' section, with a 'cres.' (crescendo) marking and dynamics 'p' and 'f' (forte). The third system is marked 'Piu mosso.' and includes a 'stringendo.' (increasingly) marking. The fourth system continues the 'Piu mosso' section. The fifth system is marked '1' and '2', indicating first and second endings. The sixth system is marked 'End.' and includes a 'p' dynamic. The score concludes with a final chord.

*Grandioso.*

4.

Musical score for a piano piece, page 7. The score is in 3/4 time, key of B-flat major (three flats). It consists of six systems of music. The first system is marked "4." and "f". The second system has a "p" dynamic. The third system has a "p" dynamic. The fourth system is marked "Scherz." and "p". The fifth system has a "f" dynamic. The sixth system has a "f" dynamic and includes first and second endings. The piece ends with a double bar line.

*CODA.*

*f p*

*p*

1. 2. *p*

1. 2. *f*





